

cold cups of boiling water

Seth Adelsberger, Yevgeniya Baras, Elizabeth Ferry, Jesse A, Greenberg, Anton Lieberman, Benjamin Phelan, Jessie Stead & Siebren Versteeg

Opening reception | Saturday 13 June | 6-8p

Performance by **HARIBO** | Summer 2015
Raul de Nieves | Jessie Stead | Nathan Whipple

13 June – 31 July 2015



Jesse A. Greenberg, *Body Scan 7*, 2015
Resin, pigment and paint steel frame

ltd los angeles is pleased to present *cold cups of boiling water* featuring Seth Adelsberger, Yevgeniya Baras, Elizabeth Ferry, Jesse A, Greenberg, Anton Lieberman, Benjamin Phelan, Jessie Stead and Siebren Versteeg. These eight artists' practices touch upon and respond to an increasingly artificial landscape, not necessarily rooted in the present, using synthetic, potentially toxic materials lit by artificial colored light, where bodies are literally objectified: shapes rather than human representations. These practices might be considered insights into the *Anthropocene* Age – a recently proposed geologic term for a human industrial epoch. Though some believe it is more about pop culture rationalizing its consumption rather than hard science, it is evident that we are the first species to have undeniably and irrevocably impacted the Earth's ecosystems on a planetary scale. *cold cups of boiling water* assembles works which catalogue potential new habitats in this post nature era.

Seth Adelsberger's practice utilizes archetypal abstract painting tropes to reexamine how art has evolved within reproduction, the Internet and illuminated screen. His *Submersion Paintings* combine the gestural immediacy of Ab-Ex with the layered staining of Color Field to create paintings that emit an abyssal glow.

Yevgeniya Baras' small, intimate paintings are densely layered abstractions of saturated, nuanced color. They contain expansive moments in a compressed space resulting from a series of involved actions buried in oil paint. These slow cooked canvases encapsulate the passage of time, the collection of participatory energy and the exploration of the human condition.

Elizabeth Ferry is a proponent of the presence of coded sacrificial substitutions in anthropological symbolism. Ferry's cast geodesic terrariums house arrangements of familiar objects, which become mini worlds: ecosystems that transcend their iconic imagery. Small houseplants appear gigantic when juxtaposed against small structures that mimic pyramids and hands that reach through wormholes. The landscapes are quiet and surreal conjuring new post apocalyptic beginnings.

Jesse A. Greenberg's plastic works push the material beyond its perceived limit bringing visceral form to a seemingly lifeless material. Composed of urethane resin and colored pigments, the works contain percolating bubbles and a flowing alchemy that creates a painterly quality complimented by a palette alternately seductive and repulsive. The resulting wall pieces, small sculptural objects, and body-scale monuments occupy a space between furniture, architecture, painting and design. They are as familiar as they are discomfiting, suggesting functionality without purpose, and become a record of play between his control and the nature of the material.

Anton Lieberman's most recent works, *3333333 - 3333335*, is a continuation of a theme of aesthetic encapsulation. Using an economized space, but a wide range of objects and elements (especially liquids, as they make the best use of the limited real estate), the resulting streamlined tubes serve as narrow *plein air* coffins: brief (but certainly forced) cross-sections of the planet and its humans fumbling about in their industrial age. Only very recently have we had the privilege to see the beauty of pyrite steeped in Mr. Clean.

Benjamin Phelan operates a type of industrial mimicry, producing inverted monumental sculpture in service of instantaneous consumption. The technological amplification and transmission of perceptual space along with its distended bodily protocols define Phelan's topologically concerned works. Boundaries between digital motion capture models and studio analogues are pushed, extruded, and stored in a network of solidified functional air (Styrofoam).

Jessie Stead works in overlapping patterns of cinema, installation, music and other forms of cross-disciplined art. Posing as a film director in an on-going IRL performance piece, her motion pictures have been screened internationally. Stead is the experimental percussionist in the art-band #hariboner. Featured in this exhibition are two new floor-to-ceiling LED works. These beaded Interludes of intestinal dimensions provide the exhibition with an illuminated verticality.

Siebren Versteeg mines the digital realm for content, hacking and manipulating systems of image dissemination found in cyberspace. Creating algorithmic programs that respond to and distort online imagery. He then presents the results as still painterly abstractions, or displays the programs on monitors. *prosumer* (2015) is a real-time digital program presented on a monitor, which downloads a scan of paintings on *Contemporary Art Daily*. The program then gets to work on it, producing strokes of color across the page that respond to the particularities of that day's layout, thereby engaging with notions of agency, choice, and chance, and how they intersect with digital streams of information.

HARIBO (Raul de Nieves, Jessie Stead and Nathan Whipple) will perform at ltd los angeles this summer. Details to follow. Gallery hours are 11a – 5p from Tuesday through Saturday.